3029

EVEREST*

Carlos

CHÁVEZ

conducts
The Stadium
Symphony Orchestra
of New York
in his
own works...

Sinfonia India

Sinfonia de Antigona

and the
World Premiere
Recording of
Symphony No.4
(Sinfonia Romantíca)

Carlos Chávez
Stadium Symphony Orchestra of New York/Carlos Chávez, Conductor

1	**Symphony No. 2 "Sinfonia India"**	11:16
2	**Symphony No. 1 "Sinfonia de Antigona"**	10:58
3	**Symphony No. 4 "Sinfonia Romantica"** I. Allegro	07:08
4	**Symphony No. 4 "Sinfonia Romantica"** II. Molto lento	05:16
5	**Symphony No. 4 "Sinfonia Romantica"** III. Finale. Vivo non troppo mosso	09:16

CARLOS CHÁVEZ:

Sinfonia India (Symphony No. 2)

Sinfonia de Antigona (Symphony No. 1)

Sinfonia Romantica (Symphony No. 4)

Carlos Chávez conducts the Stadium Symphony Orchestra of New York

Carlos Chávez was born near Mexico City on June 13, 1899. His early attempts at composition culminated in 1918 with a symphony (now catalogued among his juvenilia) and with his First String Quartet in 1921. His public career began when, during the dawn of the exciting period of intellectual flowering that accompanied the Mexican revolution, Jose Vasconcelos, then Secretary of Public Education, commissioned him to compose a Mexican ballet, *El Fuego Nuevo*. Later, Chávez took a leading part in his country's musical renaissance, at various times serving as Director of the/National Conservatory of Music, Chief of the Department of Fine Arts, and first Secretary-General of the Institute of Fine Arts and Literature.

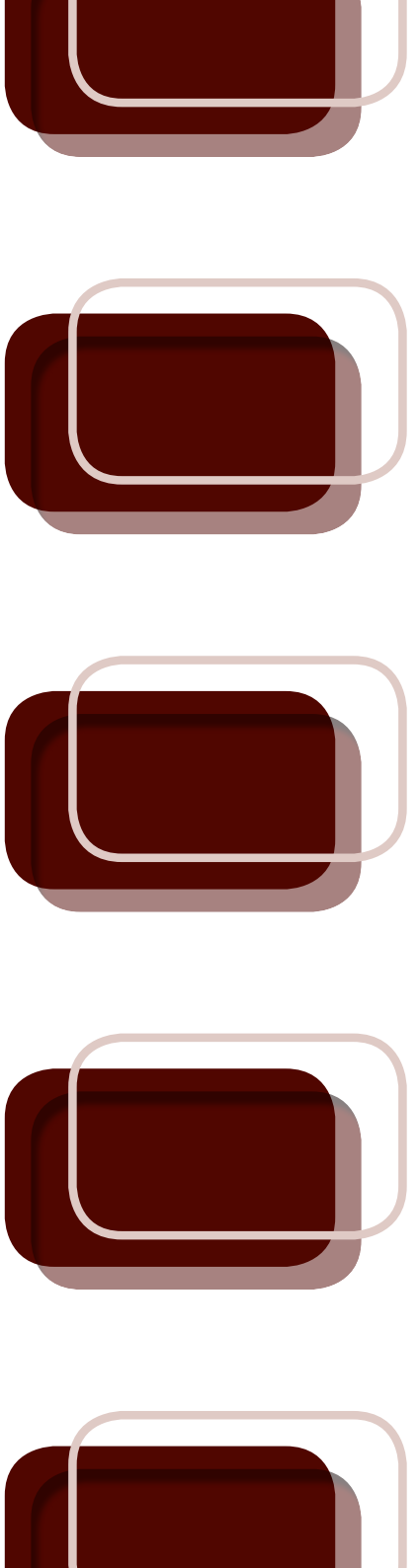
In July 1928, Chávez accepted the directorship of what became known as the OSM (Orquesta Sinfonica de Mexico). The group gave its first concert in September 1928 and completed its twenty-first consecutive season in 1948, when Chávez resigned as its conductor. He has appeared with every major symphony orchestra in the United States, as well as many orchestras in Europe and South America. Since 1952, having resigned from the last of his official positions, Chávez has concentrated on composing. He makes occasional appearances as a guest conductor. During the 1958-59 academic year, he was the Charles Eliot Norton Professor of Poetics at Harvard University. The roster of his compositions is now long and astonishingly varied.

Sinfonia India (Symphony No. 2)

Carlos Chávez composed the *Sinfonia India* in New York during the winter of 1935-36 and conducted its world *première* during a concert broadcast by the Columbia Symphony Orchestra on January 23, 1936. Like the *Sinfonia de Antigona,* this is a true one-movement symphony based on an alteration of the classical sonata-symphony pattern. It is unusual among Chávez's works in that it quotes true Indian melodies, use being made of themes collected among the Seris of Sonora, the Huicholes of Nayarit, and the Yaquis of Sonora.

After a short introduction, a strongly rhythmical melody of the Huicholes is introduced. This is succeeded shortly by a very beautiful Yaqui melody from Sonora, and then by a "bridge" of three notes *ostinato.* After the exposition of these materials, a horn call is heard, and from it arises the *adagio* theme derived from another Sonora Indian melody. After the *adagio,* the faster melodic material is recapitulated and linked to the finale, a complexly accented theme of the Seris living on the Isla de Tiburón in the Gulf of Lower California. This theme, reiterated with constantly richer orchestration, leads to the final climax of the symphony.

The *Sinfonia India* is scored for piccolo, flute, oboe, E flat clarinet, B flat clarinet, bass clarinet, bassoon, two horns, two trumpets, one trombone, harp, Indian drums, a water gourd, various rasps (such as the *guiro),* rattles, cymbals, tympani, and strings.



Sinfonia de Antigona (Symphony No. 1)

In 1932, Carlos Chávez composed incidental music for a staged performance in Mexico City of Jean Cocteau's "contraction" of the *Antigone* of Sophocles. From that incidental music he later drew the basic materials for the one-movement *Sinfonia de Antigona,* now listed as his First Symphony. The Orquesta Sinfonica de Mexico, with Chávez conducting, played the *première* of the symphony in Mexico City on December 15, 1933. At that time, a program note prepared with the composer's assistance read:

"Inspired by the feelings prevalent in the Greek tragedy, the *Sinfonia de Antigona* nevertheless is not directly related to scenes in the drama. It is a symphony, not a symphonic poem: the music has no literary program. Antigone, her exaltation and rebellion, her heroism and martyrdom – these are expressed by the entire symphony, not by its successive sections. The atmosphere of intense tragedy is established in the first measures and persists throughout, its expressive power residing principally in the simplicity and sobriety of the musical materials employed. The score breathes a certain archaic quality because of the use of rhythmic harmonic and melodic elements essential to ancient Greek music; the themes all are modal, and the harmony is in fourth and fifths, thirds having been avoided because the Greek musical system treated them as dissonant."

The *Sinfonia de Antigona* is scored for piccolo, flute, bass flute, oboe, English horn, heckelphone, E flat clarinet, two B flat clarinets, bass clarinet, three bassoons, contrabassoon, eight horns, three trumpets, tuba, two harps, large and small drums, tympani, cymbals, glockenspiel, and strings.

Sinfonia Romantica (Symphony No. 4)

In 1952, the Louisville Orchestra commissioned a symphonic work from Carlos Chávez. He decided to compose his Fourth Symphony, began to work on it in December 1952, and completed it in January 1953. He conducted its first performance in Louisville, on February 4, 1953. It is scored for large orchestra, and on analysis proves to be prevailingly in the key of A major.

Carlos Chávez later gave his Fourth Symphony the descriptive adjective "Romantic" to indicate the lyric character of the music and the traditional procedures followed. The opening *allegro* allots the main theme – which persists in one guise or another throughout the symphony – to the English horn. After this has been developed briefly, the second theme is heard from bassoon, flute, and clarinet. The evolutions, through which these and closely related materials pass, follow traditional sonata-form patterns.

After an introduction in which parts of the main theme of the *allegro* appear in contrapuntal texture, the second movement, *molto lento,* develops as a kind of aria. The aria itself, contrapuntally supported by the brass choir, also is derived from the main melody of the opening movement. The finale, *vivo non troppo mosso,* is in effect a double rondo: it consists, that is, of two principal themes that recur. The first theme has various relationships to the pervasive main melody of the first movement, as do the episodes or couplets that separate the thematic repetitions. This finale is notable for the integral elaboration of its development, both of the rondo themes themselves and of the intervening couplets.

Notes by HERBERT WEINSTOCK

Some notes on the history of Everest Records and the digital remastering

When Everest Records was founded by Harry Belock in 1958 as a division of Belock Instrument Corp., the aim was to produce a catalogue of stereo recordings of the highest possible technical standard, with interesting and innovative classical repertoire played by some of the best artists and orchestras.

For the first Everest recording sessions in 1958, an Ampex 300-3 half-inch three-channel recorder was used. Later on the label moved to use a Westrex 35mm 3-track magnetic film recorder, which had a wider possible dynamic range, less print-through, less tape stretch and less 'wow and flutter', and which was the basis for the highly acclaimed typical "Everest-sound".

...from the original LP release:

"This Everest Recording is a Product of Belock Recording, a division of the Belock Instrument Corp. An EVEREST recording represents a new peak of achievement in the recording art. As a product of Belock Instrument Corp. this recording enjoys unique advantages shared by few, if any other record company. The parent company is considered one of the world's finest precision electronic facilities and is engaged chiefly in the development and production of ultra-secret military devices. The company was one of the earliest involved in the electronics aspects of ballistic missiles and is pre-eminent in the fields of radar, and fire-power computers and stabilization systems. Harry Belock, founder of the company, is an international authority on sound, and has designed magnetic film recorders which are in use throughout the world. To EVEREST he brings all his talents and the vast technical resources of his company. This recording was made in the new Belock Recording studio, which is constructed along the most advanced ideas in acoustics for recording. The very latest Telefunken, AKG and Neumann microphones were utilized, feeding into the new Ampex 300 self-sync stereo recorders on half inch tape. A specially-designed Ampex with low-noise amplifiers is used to produce the dubbing master. Tape duplication is accomplished on modified Ampex machines in the Belock studios, so that maximum quality control is exercised at all times. For stereo disc, the tape is fed into modified Westrex stereo cutterhead, mounted on Scully lathes. A former Westrex design engineer is on the Belock Recording stuff to insure optimum quality in stereo disc operations. The results of all this painstaking care are to be heard on any EVEREST recording. The recordings will give superb sound on any playback system, but naturally will be most appreciated by the audiophile with the very finest hi-fi equipment. When EVEREST recordings are played in the Belock studio through top quality hi-fi equipment similar to that found in home use, the resulting sound is indistinguishable from the master tape. Since Belock Recording unconditionally guarantees that their tapes and stereo disks are genuine stereophonic recordings, they are designated as CERTIFIED STEREO-MASTER RECORDINGS. The frequency range of EVEREST recordings is 20 to 20,000 cycles. It is important to note, that many companies specify wide frequency response, and while this is an important part of hi-fi recording, the distortion content of the recording is, if anything, even more important. All EVEREST recordings are free of audible distortion throughout the entire frequency range. Carefully wipe surface with soft damp cloth. Return to wrapper after each play."

Digital Remastering: Lutz Rippe at Countdown Media • Digital Booklet: Dirk Böing • Original Artwork: Alex Steinweiss • Original Producer: Bert Whyte for Everest Records • Original Recording Engineer: Aaron Nathanson • Original Recording Technical Director: Robert Engler • Recording Location and Date: Manhattan Center, New York City (October 1958) • Original Recording on 3-track ½ inch tape, released in 1959 as SDBR 3029
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Below is a listing of the currently available Everest albums in this series.
For more information and an updated listing please visit **www.everestrecords.com**

SDBR-3001 **Prokofiev : Chout ("The Buffoon"), Ballet Suite, Op. 21a**
London Symphony Orchestra & Sir Eugene Goossens, Conductor

SDBR-3002 **Copland: Appalachian Spring & Gould: Spirituals for String Choir and Orchestra**
London Symphony Orchestra & Walter Susskind, Conductor

SDBR-3003 **Antill: Corroboree - Ginastera: Panambi**
London Symphony Orchestra & Sir Eugene Goossens, Conductor

SDBR-3005 **Mahler: Symphony No. 1 in D Major "Titan"**
London Philharmonic Orchestra & Sir Adrian Boult, Conductor

SDBR-3006 **Vaughan Williams: Symphony No. 9 in E Minor**
London Philharmonic Orchestra & Sir Adrian Boult, Conductor

SDBR-3007 **Shostakovitch: Symphony No. 6 in B Minor, Op. 54**
London Philharmonic Orchestra & Sir Adrian Boult, Conductor

SDBR-3008 **Hindemith: Symphony in E-flat Major**
London Philharmonic Orchestra & Sir Adrian Boult, Conductor

SDBR-3009 **Stravinsky: Ebony Concerto & Symphony in 3 Movements**
Woody Herman and his Orchestra / London Symphony Orchestra & Sir Eugene Goossens, Conductor

SDBR-3011 **Tchaikovsky: Francesca da Rimini & Hamlet**
Stadium Symphony Orchestra of New York & Leopold Stokowski, Conductor

SDBR-3012 **Charles K. L. Davis sings Romantic Arias from Favorite €Operas**
Stadium Symphony Orchestra of New York, Wilfred Pelletier, Conductor & Charles K. L. Davis, Tenor

SDBR-3014 **Mahler: Symphony No. 5 in C-Sharp Minor**
London Symphony Orchestra & Sir Rudolf Schwarz, Conductor

SDBR-3015 **Copland: Billy The Kid & Statements for Orchestra**
London Symphony Orchestra & Aaron Copland, Conductor

SDBR-3016 **Villa-Lobos: Uirapurú & Modinha (from Bachianas Brasileiras No. 1) & Prokofiev: Cinderella (Ballet Suite)**
Stadium Symphony Orchestra of New York & Leopold Stokowski, Conductor

SDBR-3017 **Milhaud: La Création du Monde / Stravinsky: L'Histoire du Soldat**
London Symphony Orchestra Chamber Group & John Carewe, Conductor

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London Philharmonic Orchestra & Sir Adrian Boult, Conductor

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London Symphony Orchestra, Arthur Benjamin, Conductor & Lamar Crowson, Piano

SDBR-3021 **Arnold: 4 Scottish Dances / Symphony No. 3**
London Philharmonic Orchestra & Malcolm Arnold, Conductor

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Houston Symphony Orchestra & Leopold Stokowski, Conductor

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London Symphony Orchestra & Sir Eugene Goossens, Conductor

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London Symphony Orchestra & Sir Eugene Goossens, Conductor

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London Symphony Orchestra & Sir Eugene Goossens, Conductor

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London Symphony Orchestra & Leopold Ludwig, Conductor

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London Symphony Orchestra & Sir Malcolm Sargent, Conductor

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London Symphony Orchestra, Sir Eugene Goossens, Conductor & Joseph Fuchs, Violin

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London Symphony Orchestra & Sir Eugene Goossens, Conductor

SDBR-3042 **Mozart: Serenades No. 11 in E-flat major (K. 375) and No. 12 in C minor (K. 388)**
Everest Woodwind Octet

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Stadium Symphony Orchestra of New York, Leopold Stokowski, Conductor & Captain Kangaroo (Bob Keeshan), Narrator

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Rochester Philharmonic Orchestra & Ferde Grofé, Conductor

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London Symphony Orchestra, Tauno Hannikainen, Conductor & Tossy Spivakovsky, Violin

SDBR-3046 **Schubert: Symphony No. 8 in B Minor, D 759 "Unfinished" - Mozart: Symphony No. 40 in G Minor, K. 550**
London Symphony Orchestra & Leopold Ludwig, Conductor

SDBR-3047 **Stravinsky: The Rite of Spring ("Le Sacre du Printemps")**
London Symphony Orchestra & Sir Eugene Goossens, Conductor

SDBR-3049 **Tchaikovsky: Violin Concerto in D Major, Op. 35 & Melody, Op. 42/3**
London Symphony Orchestra, Walter Goehr, Conductor & Tossy Spivakovsky, Violin

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London Symphony Orchestra & Leopold Ludwig, Conductor

SDBR-3051 **Respighi: The Fountains of Rome & The Pines of Rome**
London Symphony Orchestra & Sir Malcolm Sargent, Conductor

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London Symphony Orchestra & Anatole Fistoulari, Conductor

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London Symphony Orchestra & Sir Malcolm Sargent, Conductor

SDBR-3054 **Shostakovich: Symphony No. 9 & Lieutenant Kijé Suite**
London Symphony Orchestra & Sir Malcolm Sargent, Conductor

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London Symphony Orchestra, Hugo Rignold, Conductor & Peter Katin, Piano

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